

HA 394.001: Special Topics:
Visual Arts of Medicine

Fall 2000

Assoc Prof Pat Simons
History of Art/Women's Studies
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Class: Tuesdays and Thursdays 4.00-5.30 (180 Tappan)

Office Hours: Tuesdays and Thursdays 5.30-6.30. Sign up on the sheet placed on my office door.

Please note: I do not do e-mail. Feel free to contact me on my home phone.

Course Pack: Available from Accu-Copy, 518 E. William

When most of us look at an anatomical illustration, we think we are seeing an unmediated report of physical "truth", whereas the viscera and other parts of an actual body are not so neatly arranged. What even constitutes an "interior" of a body varies in different cultures. Different cultural systems have produced visual records of their "truths" about the body. Medicine increasingly relies on visual technologies like MRI and CT scans for diagnosis, but many cultures have long depended on the visual mapping of medical knowledge. This visual ordering in places like Egypt, China, India, the Middle East, Europe, and North America, has produced a vast array of material artifacts and practices, including acupuncture or bleeding charts, anatomical diagrams, illustrated textbooks, herbals, figurines of the female body used by patients whose modesty was protected through these surrogates, mummification, magic amulets, photographic records of "hysterics", art therapy techniques, advertisements for Prozac presenting metaphors for a "healthy mind", or the design of hospitals and asylums. In particular, the course will focus on ways in which social assumptions regarding gender and race have informed the visual reporting of medical "fact". The aim of this course is to better understand our own assumptions and visual practices by placing forms of medical knowledge in an historical and cross-cultural context. Thereby, we will learn not only more about medicine but also about the ways in which visual literacy both shapes the very formation of knowledge and assists in the dissemination and codification of a culturally specific sense of "the body".

We will work closely with the themes and objects of a concurrent exhibition, *Seeing is Healing? The Visual Arts of Medicine* held at the UMMA (7 Oct-3 Dec). Student projects will focus on planning an exhibition.

I: Curating an exhibition on medicine and the arts

- 1: Introduction (Tue 7 Sept)
- 2: What does a curator do? (Guest: Annette Dixon, Curator of Western Art, UMMA) (Thurs 12 Sept)
- 3: Overviews of exhibitions on medicine and the visual arts (Tue 14 Sept)
- Karp, Diane R. et al. *Ars Medica. Art, Medicine, and the Human Condition. Prints, Drawings, and Photographs from the Collection of the Philadelphia Museum of Art*. Philadelphia: Philadelphia Museum of Art, 1985, pp. ix-xiv.
- Cazort, Mimi. "The Theatre of the Body" in M. Cazort, Monique Kornell and K. B. Roberts. *The Ingenious Machine of Nature. Four Centuries of Art and Anatomy*. Ottawa: National Gallery of Canada, 1996, pp. 11-42.
- Kemp, Martin. "Foreword" in Julie V. Hansen and Suzanne Porter. *The Physician's Art. Representations of Art and Medicine*. Durham: Duke University Medical Center Library and Duke University Museum of Art, 1999, pp. 13-19.
- Hansen, Julie V. "Introduction", in *The Physician's Art*, pp. 23-24.
- Simons, Patricia. Draft of introductory panel for upstairs section of *Seeing is Healing?*

II: History and Medicine

- 4: Notions of History (Tue 19 Sept)
- History is defined in the Oxford English Dictionary as:
1. A relation of incidents (in early use, either true or imaginary; later only of those professedly true); a narrative, tale story. ...
 2. A written narrative constituting a continuous methodical record, in order of time, of important or public events, esp. those connected with a particular country, people, individual, etc. ...
 3. That branch of knowledge which deals with past events, as recorded in writings or otherwise ascertained; the formal record of the past, esp. of human affairs or actions; the study of the formation and growth of communities and nations. ...
 5. A systematic account (without reference to time) of a set of natural phenomena, as those connected with a country, some division of nature or group of natural objects, a species of animals or plants, etc. Now rare, exc. in Natural History. ...
 7. A pictorial representation of an event or series of incidents ...
- Siraisi, Nancy. "Anatomizing the Past: Physicians and History in Renaissance Culture". *Renaissance Quarterly* 53 (Spring 2000): 1-30.
- Duffin, Jacalyn and Alison Li. "Great Moments. Parke, Davis and Company and the Creation of Medical Art". *Isis* 86 (1995): 1-29.
- 5: What kind of "history" is represented in the Parke-Davis series? (Thurs 21 Sept)
- Great Moments in Medicine. The stories and paintings in the series "A History of Medicine in Pictures" by Parke, Davis & Company. Stories by George A. Bender. Paintings by Robert A. Thom*. Detroit: Northwood Institute Press, 1966, table of contents, pp. 7, 50-55, 85, 93, 117, 125, 139, 153, 163, 199, 208-19, 236-44, 341, 386-93. Some reproductions will be on view in the Image Study Gallery. Some of the paintings are in *Seeing is Healing?*
- King, Helen. "The Power of Paternity: The Father of Medicine meets the Prince of Physicians". Paper delivered at UM, 24 Sept 1999.
- Hurston, Zora Neale. "My Most Humiliating Jim Crow Experience", in David J. Rothman, Steven Marcus and Stephanie A. Kiceluk (eds.). *Medicine and Western Civilization*. New Brunswick: Rutgers University Press, 1995, pp. 288-89.

Simons, Patricia and Jonathan Metzel. Drafts of text panels for *Great Moments* section of *Seeing is Healing?* Most will be distributed in class.

III: Seeing the Whole

6. Various Traditions of the Body and its Systems (Guest: Roz Hammers, graduate student, History of Art) (Tue 26 Sept)

Simons. Draft of text panel on “Seeing the Whole” for *Seeing is Healing?*

Porter, Roy (consulting editor). *Medicine. A History of Healing. Ancient Traditions to Modern Practices*. New York: Barnes & Noble, 1997, pp. 94-111, 172-78, 199, 220.

Ullmann, Manfred. *Islamic Medicine*. Edinburgh: Edinburgh University Press, 1978, pp. xi, 55-71.

Bray, Francesca. “Chinese Medicine”, in W. F. Bynum and Roy Porter (eds.). *Companion*

Encyclopedia of the History of Medicine. New York: Routledge, 1993, vol. 1, pp. 728-54.
Hansen and Porter, in *The Physician’s Art*, nos 2, 54, 58.

7. Humoralism and Melancholia (Thurs 28 Sept)

“*Sagae* or witches are for the most part ‘phlegmatic’ by virtue of their sex and age and ‘melancholic’ because of the state of their mind ... Melancholic humor often obstructs the spleen and produces swelling, hardness, and abscess therein, in which case a quartan fever occasionally leaves such a ‘progeny’ behind, even after it has passed. Upon this foundation – female sex, youthful age, wearing effect of a lengthy illness – the demon built and constructed the rest of his work with eager and untiring zeal. He gains credibility far more easily with women than with males of mature age and good health. To support his work, he adopted the humor most suitable for his activities – namely the melancholic humor ... The Devil takes great delight in immersing himself in this humor, as being the proper moisture for himself and his activities by virtue of its analogous properties; with its assistance he induces wondrous phantasms and rare imaginings. ... The depraved imagination of melancholics and their subsequent foolish and deranged behaviour, and also the occasional serious, grievous, and frightful things that they do, have been discussed above ... Such persons are often judged to be either stupid or possessed by demons – just as possessed persons in turn are often called melancholic. And so there is need for careful judgment here, to distinguish between the two afflictions (which are even found together in many instances). ... Nevertheless, not all melancholics are driven by demons. On the other hand, it usually happens that all possessed persons are rendered melancholic because of their bitter torments and grievous afflictions. ... This impairment of the will might also be imputed to melancholics, fools, and children, who are easily induced to imagine falsely and confess that they have perpetrated this or that evil”.

Johann Weyer. *Witches, Devils, and Doctors in the Renaissance* (1583). Eds. George Mora and Benjamin Kohl. Trans. John Shea. Binghamton: MRTS, 1991, pp. 232, 314-15, 346-47, 542.

Nutton, Vivian. “Humoralism”, in *Companion Encyclopedia*, pp. 281-91.

Panofsky, Erwin. *The Life and Art of Albrecht Dürer*. Rev. ed. Princeton: Princeton University Press, 1955, pp. 156-71, figs. 36, 98, 103, 108, 112, 176, 208-22.

8. Flap anatomies (Tue 3 Oct)

Carlino, Andrea. “‘Knowe thyself’. Anatomical figures in early modern Europe”. *Res* 27 (Spring 1995): 52-69.

Hansen and Porter, in *The Physician’s Art*, no. 6.

Cazort, in *The Ingenious Machine of Nature*, nos 13-14, 17-18.

Seekins, Sandra, in Stephen J. Campbell and S. Seekins. *The Body UnVeiled. Boundaries of the Figure in Early Modern Europe*. Ann Arbor: University of Michigan Museum of Art, 1997, nos 18-19.

9. “Man” as microcosm (Guest: Prof. Elizabeth Sears, History of Art) (Thurs 5 Oct)

Roberts, K. B. and J. D. W. Tomlinson. *The Fabric of the Body. European Traditions of Anatomical Illustration*. Oxford: Clarendon Press, 1992, pp. 15-17, 22-25, 34-37, 42-43.

Herrlinger, Robert. *History of Medical Illustration from antiquity to 1600*. New York: Editions Medicina Rara, 1970, pp. 25-31 and Pls. VIII-XII, fig. 57.

Russell, Bruce Hugh, in *The Ingenious Machine of Nature*, nos 59-62.

Fludd, Robert. *Utriusque cosmi majoris* (1617), title page, reproduced in Michel Feher with Ramona Naddaff and Nadia Tazi (eds.). *Fragments for a History of the Human Body*. Part Two. New York: Zone, 1989, p. 108. This is in *Seeing is Healing?*

10. A tour of *Seeing is Healing? The Visual Arts of Medicine* (Tue 10 Oct)

Meet at the UMMA, in the upstairs section of the exhibition. Please be prompt because the Museum closes at 5.00.

11. Robert Rauschenberg's *Booster* (1967) (Thurs 12 Oct)

Karp, in *Ars Medica*, no. 21. This print is in *Seeing is Healing?*

IV: The Mind and the Body Exposed

12. Emotions quantified and regulated: dreams, fantasies, fears (Tue 17 Oct)

Great Moments in Medicine, pp. 34-39. This painting is in *Seeing is Healing?*

Artemidoros of Daldis (mid to late 2nd C), *Dream Analysis* (1:78-80). Trans. in John J. Winkler. *The Constraints of Desire. The Anthropology of Sex and Gender in Ancient Greece*. New York: Routledge, 1990, pp. 210-16.

Hind, Arthur M. *Engraving in England in the Sixteenth and Seventeenth Centuries*. Part II: *The Reign of James I*. Cambridge: University Press, 1955, no. 18.

Catalogue of Prints and Drawings in the British Museum: Political and Personal Satires. Vol. I. London: Trustees of the British Museum, 1870, no. 82.

Griffiths, Antony, with Robert A. Gerard. *The Print in Stuart Britain 1603-1689*. London: British Museum Press, 1998, no. 91.

Gilman, Sander L. *Seeing the Insane*. New York: John Wiley & Sons, 1982, pp. 40-43. NB: The author takes no account of satire in these images, the last of which is on display in *Seeing is Healing?*

Karp, et al. *Ars Medica*, nos 73-87.

13. X-rays (Guest: Prof. Joel Howell, Internal Medicine, Health Management and Policy, and History) (Thurs 19 Oct)

Karp, in *Ars Medica*, no. 45.

Nuland, Sherwin B. *Medicine. The Art of Healing*. New York: Macmillan, 1992, pp. 100-01. This lithograph is in *Seeing is Healing?*

Great Moments in Medicine, p. 299.

Howell, Joel D. "The X-ray Image: Meaning, Gender, and Power" in his *Technology in the Hospital. Transforming Patient Care in the Early Twentieth Century*. Baltimore: Johns Hopkins University Press, 1995, pp. 133-68, 298-310.

14. "Hermaphrodites" (Tue 24 Oct)

Paré, Ambroise. *On Monsters and Marvels* (1573). Trans Janis L. Pallister. Chicago: University of Chicago Press, 1982, pp. 26-33, 188-89. Similar illustrations appear in the Bauhin volume on display in *Seeing is Healing?*

Dreger, Alice Domurat. *Hermaphrodites and the Medical Invention of Sex*. Cambridge, Mass.: Harvard University Press, 1998, pp. 15-51, 88-91, 204-12, 228-29. Fig. 3 is in *Seeing is Healing?*

Nussbaum, Emily. "The Sex That Dare Not Speak Its Name". *Lingua Franca* (May/June 1999): 42-51.

15. Contemporary images of intersexuals (Guest: Cheryl Chase, founder and director, Intersex Society of North America) (Thurs 26 Oct)

V: Spectacle

16. Andreas Vesalius: Naturalism and Theatricality (Tue 31 Oct)

“Human Anatomy is a descriptive science. That is, it is a disciplined study of an aspect of nature, ordered in a number of ways, having a recognized body of knowledge that may be corroborated or, alternatively, revised by further investigation. It actively seeks, and accommodates to, new knowledge. Anatomy is an organized report, written or visual, recording what there is under the skin. It describes the structures of the body seen with the naked eye, structures that are uncovered in the experience of dissecting cadavers”.

K. B. Roberts, in *The Ingenious Machine*, p. 71.

“I spent 1980-81 in medical school ... Body as cultural construct met body on the dissecting table; more or less schematic anatomical illustrations – the most accurate modern science had to offer - rather hopelessly confronted the actual tangles of the human neck. ... All anatomical illustrations, historical and contemporary, are abstractions; they are maps to a bewildering and infinitely varied reality. ... All anatomical illustration is necessarily schematic in relation to an infinitely less clear and more crowded body”.

Thomas Laqueur. *Making Sex. Body and Gender from the Greeks to Freud*. Cambridge, Mass.: Harvard University Press, 1990, pp. 14, 164, 267 n. 38.

“... there is no one true body out there waiting to be found; instead ... there are as many true bodies as there are different projects of inquiry to find the ‘true one’. The Ancients, and the Moderns who followed them, were engaged in a number of different anatomical projects, and not just one common monolithic project, ... [so] they saw with their mind’s eye a number of different bodies. ... How a given person looks largely determines what can be seen. ... Different projects of inquiry – different spectacles – make different bodies visible in anatomy”.

Andrew Cunningham. *The Anatomical Renaissance: The Resurrection of the Anatomical Projects of the Ancients*. Aldershot: Scolar Press, 1997, pp. x, 7-8.

“All culture and all communication depend on the interplay between expectation and observation ... The ‘will-to-form’ is rather a ‘will-to-make-conform’, the assimilation of any new shape to the schemata and patterns an artist has learned to handle. ... The familiar will always remain the likely starting point for the rendering of the unfamiliar; an existing representation will always exert its spell over the artist even while he strives to record the truth. ... The diagrammatic maps of muscles in our illustrated anatomies are not ‘transcripts’ of things seen but the work of trained observers who build up the picture of a specimen that has been revealed to them in years of patient study. ... The artist will therefore tend to see what he paints rather than to paint what he sees. ... The individual can enrich the ways and means that his culture offers him; he can hardly wish for something that he has never known is possible. ... Is not all naturalism in the art of the past selective? ... The artist, no less than the writer, needs a vocabulary before he can embark on a ‘copy’ of reality. ... All art originates in the human mind, in our reactions to the world rather than in the visible world itself, and it is precisely because all art is ‘conceptual’ that all representations are recognizable by their style. ... Concepts, like pictures, cannot be true or false. They can only be more or less useful for the formation of descriptions. ... What matters to us is that the correct portrait, like the useful map, is an end product on a long road through schema and correction. It is not a faithful record of a visual experience but the faithful construction of a relational model. ... Without making there can be no matching. ... All paintings, as Wölfflin said, owe more to other paintings than they owe to direct observation”.

E. H. Gombrich. *Art and Illusion. A Study in the Psychology of Pictorial Representation*. 4th ed. London: Phaidon, 1972, pp. 53, 65, 72, 73, 75-78 passim, 264, 268.

Simons. Draft of exhibition panel on “Spectacle”.

Piergilius, Battista. “The Life of Sister Chiara of Montefalco (1663)”, in *Medicine and Western Civilization*, pp. 37-40.

Karp, in *Ars Medica*, no. 8. The *Fabrica*’s title page is in *Seeing is Healing?*

Hansen and Porter, in *The Physician’s Art*, no. 3.

Cunningham. *The Anatomical Renaissance*, pp. 88-142.

17. Dissection scenes in Mondino (1494 and 1495) and Colombo (1560) (Thurs 2 Nov)
 Bylebyl, Jerome J. "Interpreting the *Fasciculo Anatomy Scene*". *Journal of the History of Medicine* 45 (1990): 285-316.
 Cunningham. *The Anatomical Renaissance*, pp. 143-66. Colombo's title page is in *Seeing is Healing?*
18. Dutch "anatomy lessons" of the Seventeenth Century (Guest: Prof. Celeste Brusati, History of Art) (Tue 7 Nov)
The Ingenious Machine of Nature, no. 90.
 Hofrichter, Frima Fox and Diane R. Karp, in *Ars Medica*, no. 12. These two entries discuss de Gheyn's engraving, on display in *Seeing is Healing?*
 Middelkoop, Norbert E. "Large and magnificent Paintings, all pertaining to the Chirurgeon's Art". The Art Collection of the Amsterdam Surgeons' Guild", in *Rembrandt under the scalpel. The Anatomy Lesson of Dr Nicolaes Tulp Dissected*. The Hague and Amsterdam: Six Art Promotion, 1998, pp. 9-31, 38, 79-83.
 Seekins, in *The Body UnVeiled*, no. 24.
19. The "clinical gaze" in Late Nineteenth-Century America (Guest: Prof. Rebecca Zurier, History of Art) (Thurs 9 Nov)
 Foucault, Michel. "The Birth of the Clinic: An Archaeology of Medical Perception", in *Medicine and Western Civilization*, pp. 376-79.
 Davenport, Horace W. *Not Just Any Medical School. The Science, Practice, and Teaching of Medicine at the University of Michigan 1850-1941*. Ann Arbor: University of Michigan Press, 1999, pp. 9-10, figs. 9-1, 15-2. These two photographs are in *Seeing is Healing?*
 Burney, Frances. "A Mastectomy" (1811), in *Medicine and Western Civilization*, pp. 383-89. Fig. 24 is similar to one in Scultetus' earlier volume, on display in *Seeing is Healing?*
 Smith, Margaret Supplee. "The Agnew Clinic: "Not Cheerful for Ladies to Look At"". *Prospects* 11 (1987): 161-83.
 Jordanova, Ludmilla. "Probing Thomas Eakins". *Art History* 11 (1988): 115-18.
 Pointon, Marcia. "Psychoanalysis and Art History: Freud, Fried and Eakins" in her *Naked Authority: The Body in Western Painting 1830-1908*. New York: Cambridge University Press, 1990, pp. 41-58, 139-42.

VI: Seeing the Unseen

20. The *pudica* pose (Tue 14 Nov)
 Simons. Draft of exhibition panel for "Seeing the Unseen".
 Simons, Patricia. "Anatomical Secrets: *Pudenda* and the *Pudica* Gesture". Paper delivered at a conference on *The History of Secrets*, Johann Wolfgang Goethe University, Frankfurt, 19 May 2000. To be delivered in class.
 Cazort, in *The Ingenious Machine of Nature*, p. 134 (for illustration from Vesalius).
 Roberts and Tomlinson. *The Fabric of the Body*, pp. 218-19, 223. The plate from Valverde is shown in *Seeing is Healing?*
 Seekins, in *The Body UnVeiled*, nos 20-21.
21. Feminine decorum: diagnostic dolls and birth scenes (Thurs 16 Nov)
 Trotula of Salerno. *The Diseases of Women. A translation of 'Passionibus mulierum curandorum'*. Trans. Elizabeth Mason-Hohl. Los Angeles: Ward Ritchie Press, 1940, pp. 1-3. From the Venice, 1547 edition.

Green, Monica. "Women's Medical Practice and Health Care in Medieval Europe". *Signs* 14 (1989): 434-73.

Karp, et al. in *Ars Medica*, nos 88-91. (Bosse's etching is in the Taubman Medical Library)

Hansen and Porter. *The Physician's Art*, nos 11, 56. Similar objects are displayed in *Seeing is Healing?*

VII: Reports on exhibition projects

No class: Tue 21 Nov: Prepare reports

No class: Thurs 23 Nov: Thanksgiving

22. Reports (Tue 28 Nov)

23. Reports (Thurs 30 Nov)

24. Reports (Tue 5 Dec)

25. Reports (Thurs 7 Dec)

26. Conclusion (Tue 12 Dec)

Written Work

Plan an exhibition of 10-12 objects, each related in some pertinent way to medical practices and imagery. You will produce an introductory panel of text (c. 700-1000 words) explaining the exhibition's coherent theme, and individual didactic panels for every object (c. 300-400 words each). The writing must be clear, accessible and succinct, with a thought-provoking and informed content. A bibliography will document your research on the objects and the overall theme. Append a sketch of the display plan, drawn to scale, and take note of special requirements like a display case or pedestal. Try to include photocopied illustrations of each object.

Choose a theme encompassing a chronological and cultural range of material. Do not, for instance, concentrate only on American history. Four of your objects may come from the Parke-Davis series, and/or from artifacts on display in the exhibition *Seeing is Healing?* However, your writing will show that you have researched other images of the same subject, even if those images are not included in the show.

Possible themes are by no means limited to the following suggestions: a particular body part such as the hand, eye, heart, or genitals; a medical specialization like gynecology, psychiatry, pharmacology, nursing, or surgery; various representations of one specific disease, illness or condition; caricature and satire; normalization; doctor-patient relations; different kinds of visual technology. Do not repeat the theme and focus of a previous exhibition.

As much as possible, include objects in local collections (eg UMMA, Kelsey Museum, Taubman Medical Library, Historical Center for the Health Sciences, Bentley Historical Library, Museum of Anthropology, Museum of Natural History, Dental Museum, DIA). If you want to include an object you've not been able to see for yourself, please discuss this with me.

Four classes are set aside for brief verbal reports on your exhibition. That is, 320 minutes have to be shared amongst c. 35 students. Think carefully about how to maximize your delivery time, and how best to obtain useful feedback from your fellow students.

I might entertain a joint curatorship shared by two students, as long as that pair understands that each person must take equal responsibility. If difficulties arise, the partnership will fold and each student must submit full, independent projects.

At least one of your objects will be scanned and placed on the course Web page, along with the accompanying text. If you plan properly, your class report can be a Powerpoint presentation. In case we can scan more than one image, provide a list of the objects in order of priority.

Final project portfolio due: 5.00 pm, 15 December.

Submit drafts of some of the panels, with bibliography, as follows:

- | | |
|----------------------------|--------|
| - introductory panel | 10 Oct |
| - three object panels | 26 Oct |
| - three more object panels | 16 Nov |

Policies

Attendance is required at each class. Notifying me in advance of an absence is courteous. More than two (2) absences will affect the final grade.

Office hours provide an enjoyable opportunity for one-on-one conversations about your engagement with the course. Each student should see me *at least* twice to discuss their project. I particularly expect to see every student shortly after I have read the draft of their introductory panel. I am more than willing to arrange alternative times if the designated office hours do not suit your schedule.

Required reading consists of the readings in the coursepack, which must be done before each class. And you are expected to pay close attention to the visual materials, especially those on display in the exhibition *Seeing is Healing?: The Visual Arts of Medicine*.

Class discussions are integral to this course. Engaged and thoughtful participation is expected.

Required writing is described on the “Written Work” sheet.

Late work will not be accepted for credit. You could not obtain extensions if you were working to deadlines in a museum or other work environment.

Plagiarism is not acceptable. Since it is not your work, it cannot be graded.

Final grades are not determined on the basis of a mathematical calculation. Instead, they are based on written work over the course of the semester, participation in discussions, and intellectual growth. Improvement during the semester will be reflected in the final grade. A suggested grade on any of your drafts will thus not be final if your finished project shows solid, consistent improvement and refinement.